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NATIONAL GALLERY OF IRELAND.

CATALOGUE

OF THE

Exhibition of Pictures by Old Masters

GIVEN AND BEQUEATHED TO THE NATIONAL GALLERY OF IRELAND,

BY

The Late SIR HUGH LANE,

Director of the National Gallery of Ireland.

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on Saturday July 6.*

1918.

DUBLIN:

PRINTED FOR HIS MAJESTY'S STATIONERY OFFICE,

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John Hoge and the Elder 1632-1787 2nd 47 Lower
Collection

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From the Library of
Frank Simpson

INTRODUCTION.



HUGH LANE was born at Ballybrick House, Co. Cork, in the year 1875. He was the son of a clergyman of the Anglican Church, the Rev. W. J. Lane and Frances Adelaide, daughter of Mr. Dudley Persse, of Roxborough, Co. Galway.

Lane was educated privately. His holidays were frequently spent in Galway; and he no doubt owed much to the influence of his maternal aunt, Lady Gregory, of Coole Park. Certainly, at an early age, he became seriously interested in the arts, and showed a taste for connoisseurship. It was on the advice of Sir William Gregory that Lane, when still very young, was apprenticed to a picture dealer in London. Lane continued for some years as a dealer. But he did not forget his native land; and he soon began to evolve schemes for promoting art education in Ireland.

It was in the year 1903 that the idea of founding a Gallery of Modern Art in Dublin took possession of him, and in the following year his plans were definitely formed. Lane then was twenty-nine years of age. From that time his chief aim was to enrich the capital of his native country by giving it good pictures. He was firmly convinced of the importance of works of art to the young artist. He realized, as another famous Irishman had done before him, that, when seen by an artist, a work of art may become the starting-point for a new creation. It is the function of the artist, as Milton says, "to plant eyes in men." A great master enlarges the vision of his fellow-craftsmen: he educates and refines their emotions, and stimulates in them "the constructive imagination."

In the winter of 1902-1903, Lane helped to organise an exhibition of old masters at the Royal Hibernian Academy; and in 1903 he formed a collection of Irish pictures and miniatures for the St. Louis Exhibition. The collection did not go to St. Louis, but, with some additions, it was shown at the Guildhall in London in 1904. It was in the catalogue of this exhibition that he first mentioned publicly his plan for founding a Gallery of Modern Art in Dublin. In the following winter he organised an exhibition of modern works, which included many of the Staats Forbes collection.

In the three following years Lane was getting together pictures for his gallery of modern painting. He collected money for pictures, and he obtained gifts of pictures from artists and wealthy connoisseurs. In 1908 the Municipal Gallery of Modern Art was opened by the Lord Mayor; and a year later Lane was knighted, in recognition of the services he had already rendered to Ireland.

Lane's object in founding the Municipal Gallery was to make a kind of Luxembourg Gallery for this country. He states his aims very clearly in his introduction to the catalogue of the Municipal Gallery:—"I hope that this gallery will always fulfil the object for which it is intended, and by ceding to the National Gallery those pictures which, having stood the test of time, are no longer modern—make room for good examples of the movements of the day." His aim, then, was in reality twofold:—(1) He wished to provide Dublin with a collection of works of contemporary schools of art; and (2) he aimed at enriching the National Gallery of Ireland with works of permanent value.

It would be out of place to give a detailed account here of the controversy about the site of the new Municipal Gallery. Though momentarily annoyed by the refusal of the Dublin Corporation to support his scheme for building a gallery on a bridge over the Liffey, he never really renounced—as his signed but unwitnessed codicil proves—the main purposes of his life. But, as a born organiser, he was willing to devote his gifts also to the service of other countries, from time to time. In 1910 he consented to act as Honorary Director to the Johannesburg Gallery, and three years later he made a collection of Dutch and Flemish pictures, which Mr. Max Michaelis bought for Capetown. Finally, in the year 1914, he became Director of the National Gallery of Ireland. He at once began, with characteristic energy and liberality, to add pictures to the Irish collection.

In the first year of office he gave a dozen pictures to the Gallery, some of them of great importance. At the same time he continued to deal in pictures, and sold at this time two or three works of the highest quality. Early in 1915 he set out for America. Whilst he was in the United States, he authorized Mr. A. Martin, of Christie's, to offer £10,000 for a canvas on which Mr. J. S. Sargent had agreed to paint a portrait. This canvas was put up to auction at the Red Cross Sale at Christie's auction rooms in the spring of 1915 and was bought for Lane. This act of splendid generosity was his last. On

May 7th, 1915, he was drowned through the torpedoing of the steamship "Lusitania."

When Lane's will* was read, it was found that, after disposing of his modern pictures, he had left the residue of his property—which included Lindsey House, Chelsea, and his collection of old masters there—to the National Gallery of Ireland. He directed that the pictures and objects of art in his house in London were to be sold, and that "the revenue" was "to be spent in buying pictures of deceased painters of established merit." The Board of Governors and Guardians of the National Gallery of Ireland, however, decided to apply to the Courts for permission to retain in specie forty-one of the more important of the works by old masters owned by Lane at the time of his untimely decease.

The present collection consists, then, of sixty-two pictures, of which twenty-one were given to the Gallery by Lane, and forty-one are selected from the works Lane happened to own when death suddenly overtook him. These forty-one pictures, then, were not selected for the Gallery by Sir Hugh Lane; nor did they form the carefully selected cabinet of a private collector who was also a great connoisseur; they are a part of the stock that Lane as a dealer had in his possession at the time of his death. Nearly all of these pictures had been offered for sale by him, and, had he lived, would have been offered for sale again. Had he survived he would probably have given to the Gallery even greater and rarer works than these. Nevertheless, though all of the pictures have not the cachet of his final approval, this collection must be regarded as one of the most splendid gifts that a patriotic citizen of fine taste has ever made to the National Gallery of his country.

It is to be hoped that all Irishmen throughout the world who are able to do so, and especially those who have wealth and important art possessions, will follow Lane's splendid example, and will give or bequeath pictures, or the money wherewith to buy pictures, to their National Gallery; so that Dublin may be fully furnished with all the instruments of cultural education, and all the opportunities for the higher forms of pleasure that ought to be found in the capital city of a modern state.

R. LANGTON DOUGLAS.

* See Appendix.

ERRATA.

Page 7, line 23, for " left " read " right."

Page 9, line 3, for " $80\frac{1}{2}$ " read " $18\frac{1}{2}$."

Page 11, line 8, for " $28\frac{3}{4}$ " read " $18\frac{3}{4}$."



CATALOGUE.

ROOM XXI.

ITALIAN and SPANISH SCHOOLS.

1. FLORENTINE SCHOOL.

The Battle of Anghiari, A.D. 1440.

Panel. · 24 in. H. ; 80 $\frac{3}{4}$ in. W.

A cassone picture, a composition of many figures.

This panel represents the decisive battle between the Florentine and Lombard armies. On the left of the picture is the town of Anghiari : on the opposite side is Borgo San Sepolero. By this victory, Nero Capponi won the Casentino for Florence. This cassone panel and its companion cannot have been painted until after A.D. 1446.

These panels have been described by Paul Schubring in an article in the *Burlington Magazine* for December, 1912. It is not possible to accept the attribution of these panels to Paolo Uccello or even to his school.

From the collection of Charles Butler, Esq.

2. BORDONE (Paris). 1500-1571.

St. George and the Dragon.

Canvas. 60 in. H. ; 66 $\frac{1}{2}$ in. W. (Plate I.)

St. George, in black armour, riding swiftly on a white horse with red harness, has just run his lance through the Dragon's head. Una in a yellow brocade dress is behind the horse. On the left of the picture, in the background, is seen an earlier incident in the story. Behind are two small cities overlooking a bay of the sea. Against the horizon are blue mountains.

This picture is not generally accepted as a work of Paris Bordone. In its present state, it is difficult to decide whether or not it is by the master

3. FLORENTINE SCHOOL.

The Taking of Pisa, A.D. 1406.

Panel. 24 in. H. ; $80\frac{3}{4}$ in. W.

A cassone picture, a composition of many figures, by the same hand as No. 1, *The Battle of Anghiari*. On the sinister side of the picture is Pisa. The Cathedral, the Leaning Tower and the Baptistry will be easily recognized. On the dexter side is Florence. Here, as in the companion panel, the Lily banner of Florence can be seen everywhere.

From the collection of Charles Butler, Esq.

4. SCHOOL OF TINTORETTO.

Diana and Endymion.

Canvas. $53\frac{1}{2}$ in. H. ; $79\frac{1}{2}$ in. W.

Endymion is represented seated in the centre of the picture. On his right are two hounds. On the head of one hound he places his right hand. To his left, is Diana, also seated, and half nude. Behind her is Cupid grasping an arrow in his right hand.

This picture recalls forcibly Tintoretto's large picture of the Pellegrina family, described by Ridolfi, which is in the collection of Lord Barrymore, at Marbury Hall. But this picture is inferior in quality to the larger work, and especially in the quality of the drawing. It is impossible to believe that the Master himself painted, for example, the lower part of Diana's figure. This picture cannot therefore be regarded as a holopict example of the Master.

See Osmaston, "*The Art and Genius of Tintoret*," (London, G. Ball), vol. ii., pp. 25, 181, 182.

5. GRECO, EL (Domenico Theotocopuli). 1546 (circa)-1614.

St. Francis in Ecstasy.

Canvas. 45 in. H. ; 41 in. W.

The Saint is seen life size at three-quarter length, and turned to the right : he looks upwards to the blue sky in which are large clouds which half encompass his figure. He wears the grey Franciscan robe, with a cord round the waist. His hair is black with a tonsure ; his hands marked with the stigmata are open and outstretched. On a rock before him is a skull. The artist painted St. Francis several times. This is apparently the picture formerly in the collection of the Conde de Quinto, which is reproduced in Cossio "*El Greco*," 1908, Plate 97. It was painted in the period 1584 to 1594.

Presented by Sir Hugh Lane in 1914.

6. MAGNASCO (Alessandro). 1681-1747.

Landscape.

Canvas. 37 in. H. ; $32\frac{1}{2}$ in. W.

A mountainous, wooded landscape, with a stream flowing down the middle of the picture, and several small figures.

Presented by Sir Hugh Lane in 1914,

7. STROZZI (Bernardo). 1581-1644.*Portrait of a Gentleman.*

Canvas. 54½ in. H. ; 42 in. W. (Plate II.)

He is represented in three-quarter figure, his right hand on his hip, his left arm resting on the pedestal of a marble column. He wears a black dress, a brown cloak, and a white collar. Behind him through an archway, trees can be seen.

Bernardo Strozzi, called "il Prete Genovese," was born at Genoa in 1581. His master was Pietro Sorri of Genoa. Subsequently he came under the influence of the works of the great Venetians and of Vandyck.

8. ILANOS Y VALDÉS (Sebastian de). Died 1668.*The Madonna with the Rosary.*

Canvas. 91 in. H. ; 73 in. W.

The Virgin is represented seated on a cloud, holding the Child in her left arm. In her right hand, she holds a rosary. She is surrounded by cherubs. Below her kneel ten members of an Order, five on either hand. On a piece of paper is the artist's signature, and the date, A.D. 1667.

This painter was a pupil of the elder Herrera. His works are rare.

9. VECELLI (Tiziano) called TITIAN. 1477 (?) - 1576.*Portrait of Baldassare Castiglione.*

Canvas. 48¾ in. H. ; 38 in. W. (Plate III.)

The author of "*Il Cortegiano*" is represented in three-quarter figure, turned towards the right, and is seen almost in profile. To his left is a window with a landscape.

9a. LUCIANI (Sebastiano) called SEBASTIANO DEL PIOMBO. 1485-1547.*Portrait of the Cardinal Antonio Ciocchi del Monte Sansovino.*

Canvas. 34½ in. H. ; 27 in. W. (Plate IV.)

He is seen almost in full face, seated behind a table. He wears a biretta and a red cape. On the table is a marmoset. To the left of the picture a landscape is seen through a window. Formerly in the collection of Cardinal Fesch.

This portrait was at one time attributed to Raphael, and it reveals that master's influence. It was painted by Sebastiano in or about the year 1512, when the great jurist Antonio Ciocchi was 51 years old.

See *D'Achiardi, Sebastiano del Piombo* (Rome, 1908), pp. 91-95.

10. BASSANO, IL (Jacopo da Ponte). 1510-1592.*Portrait of a man.*

Canvas. 19¾ in. H. ; 15¼ in. W.

A bust portrait, nearly full face, in black dress, with loose white collar. Presented by Sir Hugh Lane in 1914.

11. DE ESPINOSA (Jacinto J.). 1600-1680.*Jael and Sisera.*

Canvas. 50½ in. H. ; 46¾ in. W.

Jael stands before her father with a hammer in her hand, while Sisera lies prone at her feet with a large nail piercing his temple. The figure of Barak, who stands beside Jael is a portrait of the Duke of Alva, while another figure holding a banner is a portrait of the Minister Olivarez. The suits of armour worn by the two principal figures are still preserved in The Armoury in Madrid.

This picture, which belonged to the late Sir J. C. Robinson, was until recently, accepted as the work of Velasquez.

Presented by Sir Hugh Lane in 1914.

12. PIAZZETTA (Giovanni Battista). 1682-1754.*A Decorative Group.*

Canvas. 6 ft. 10 in. H. ; 4 ft. 11 in. W.

In the centre of the picture are two young women, one seated upon a rock with her back to the spectator, the other standing. The seated figure wears a light greyish-green, loose robe, and holds an umbrella over her head, the standing figure is dressed in a light red skirt, green bodice, and a black jacket. Seated on the ground in the foreground are two young herdsmen. A cow's head appears on the left.

Presented by Sir Hugh Lane in 1914.

13. VERONESE (Paolo Caliari called IL VERONESE). 1528-1588.*Portrait of a Lady.*

Canvas. 44 in. H. ; 33 in. W.

Three-quarter length, standing, wearing a richly embroidered orange dress, and pearl necklace.

13a. GOYA (F.). 1746-1828.*A Spanish Woman.*

Canvas. 22½ in. H. 18¾ in. W. (Plate V.)

Head and shoulders turned to the right. She has dark hair and a white fichu. She wears long gold earrings.

ROOM XX.

BRITISH SCHOOLS.

14. CHINNERY (G.R.H.A.). R.H.A. Died 1850.*Portrait of a Mandarin.*

Canvas. 25 in. H. ; 80½ in. W. (Plate VI.)

A mandarin is represented seated wearing a many coloured dress and a black cloak. The sleeves are lined with white. To his right is a table whereon is his cap. To his left is another table covered with red cloth. Behind is an evening sky.

15. LINNELL (John). 1792-1882.*Portrait of a Lady.*

Canvas. 9¾ in. H. ; 7¾ in. W.

A half length figure, in large hat, cloak and red scarf.

16. ROMNEY (George). 1734-1802.*Portrait of a Lady.*

Canvas. 49½ in. H. ; 39½ in. W.

She is represented three-quarter length, standing, and turned towards her right, with her left arm on a pedestal, and her right hand on a garden vase. She wears a golden-coloured dress, with a blue cloak, trimmed with ermine, and a blue sash.

17. HOPPNER (John), R.A. 1758-1810.*Portrait of the Artist.*

Canvas. 2 ft. 5½ in. H. ; 2 ft. W.

A portrait sketch. The artist is represented half length, in a brownish red coat. He holds a fishing rod, from which hangs a fish.

Presented by Sir Hugh Lane in 1904.

18. DOUGHTY (William). Died 1782.*Portrait of Miss Sisson.*

Canvas. 29 in. H. ; 24 in. W.

She is represented half length, in full face, her arms resting on a table in front of her. She holds an open book in her right hand. She wears a salmon-pink dress with a tulle scarf.

19. LAWRENCE (Sir Thomas), P.R.A. 1769-1830.*Lady Elizabeth Foster (afterwards Duchess of Devonshire).*

Canvas. 92½ in. H. ; 57 in. W.

She is represented full length standing in a landscape. In her left hand she holds a manuscript. Her right arm rests on a rock. She wears a black dress, with a golden-brown underskirt. She has a reddish-brown cloak lined with grey, and with a gold braid border.

20. ROMNEY (George). 1734-1802.*Portrait of Mrs. Edward White.*

Canvas. 30½ in. H. ; 24½ in. W. (Plate VII.)

She is represented in half-figure, seated. She wears a white dress and a pale-blue hat trimmed with an ostrich feather.

This picture, when first purchased by Sir Hugh Lane, appeared to be a portrait of the School of Lawrence. But, when a picture restorer began to clean it, Romney's handiwork appeared. Subsequently, on the removal of the whole of the later paint, Romney's portrait was found unhurt.

21. REYNOLDS (Sir Joshua), P.R.A. 1723-1792.*Portrait of Mrs. Francis Fortescue.*

Canvas. 29½ in. H. ; 24½ in. W.

She is represented in half-figure, seated, wearing a white lace shawl over a pink dress. Her arms and hands rest on a table, covered with a green table-cloth. She wears pearls round her neck, and earrings, and has a flower in her hair.

This picture manifests the influence of Allan Ramsay.

22. HOGARTH (William). 1697-1764.*The Mackinnon Family.*

Canvas. 71 in. H. ; 56½ in. W. (Plate VIII.)

A boy in a brown coat and breeches, and pale green waistcoat, stands full-face with a book in his left hand. With his right hand he is about to take hold of a butterfly, which has settled on a sunflower. On his right is his sister in a white dress, whilst in front of him to the left is a small spaniel. Behind the group is a balustrade, and beyond that a renaissance building.

23. ROMNEY (George). 1734-1802.*Portrait of the Artist's Wife*

Canvas. 21½ in. H. ; 17½ in. W.

She is represented rather less than half-length, in a low-cut red dress, with a red and white scarf round her head. She leans her cheek on her right hand. Mary Abbott was married to Romney in 1756 : she survived her husband, dying in 1823. Romney painted another smaller portrait of her.

Presented by Sir Hugh Lane in 1914.

24. HUNT (William Henry). 1790-1864.*Portrait of the Artist's Mother.*

Canvas. 10 in. H. ; 8 in. W.

A bust portrait of an old lady seen full-face, wearing a dark dress and a white cap.

25. GAINSBOROUGH (Thomas), R.A. 1727-1788.*Portrait of John Gainsborough.*Canvas. $22\frac{3}{4}$ in. H. ; $28\frac{3}{4}$ in. W.

The sitter is represented half-length, in profile, wearing a three-cornered hat, a blue coat, and a white tie. A portrait of the painter's eldest brother, known as "Scheming Jack," from his genius for mechanics and his inventions. He seems to have hit upon the principle of the turbine, but was unable to turn this or other of his contrivances to practical account. He was, however, successful in gaining a prize in a Government competition for a chronometer.

Formerly in possession of W. Sharp, who purchased it from the family in 1841.

Presented by Sir Hugh Lane in 1914.

26. COLLINS (William), R.A. 1788-1847.*Portrait of the Artist's Mother.*

Panel. 14 in. H. ; 12 in. W.

She is represented seated with a table on her right hand. She wears a grey coat trimmed with fur, and a red cap with a lace shawl over it. In her right hand she holds a paper. On the table is a muff and a book.

27. GAINSBOROUGH (Thomas), R.A. 1727-1788.*The Gamekeeper.*

Canvas. 46 in. H. ; 58 in. W.

A wooded landscape with a farmhouse showing through the trees. In the centre stands a young man carrying a gun and a dead hare. He is talking to a peasant. Several dogs in the foreground. The two figures are painted in the manner of Teniers.

Presented by Sir Hugh Lane in 1914.

28. HOGARTH (William). 1697-1764.*The Western Family.*Canvas. $28\frac{1}{4}$ in. H. ; 33 in. W. (Plate IX.)

Mrs. Western is represented wearing a white dress and seated at a tea table, on her right is her husband dressed in a blue coat and a red waistcoat and breeches ; he holds out a brace of birds in his right hand. To his right stands a lady in white, and behind her is a man-servant with a bag. To the left of Mrs. Western sits a clergyman. Mrs. Western touches his arm to draw his attention to the birds. On the clergyman's left is a man-servant. A small child, wearing a long white dress and a cap, stands in front of the tea-table.

29. GAINSBOROUGH (Thomas), R.A. 1727-1788.*Portrait of Mrs. King, née Spence.*Canvas. $29\frac{1}{2}$ in. H. ; $24\frac{1}{2}$ in. W. (Plate X.)

She is represented in a painted oval frame, in half length, turned to her left. She wears a blue dress and a string of pearls. Her dark brown hair is dressed with pearls and ribbons.

30. GAINSBOROUGH (Thomas), R.A. 1727-1788.*Portrait of General James Johnston.*

Canvas. 89½ in. H. ; 57½ in. W.

He is represented standing, and almost full face. He wears a red coat, a green waistcoat and breeches, and white stockings. His three-cornered hat is in his left hand. There is a landscape background.

31. GAINSBOROUGH (Thomas), R.A. 1727-1788.*Portrait of Mrs. Horton, afterwards Anne, Duchess of Cumberland.*

Canvas. 29½ in. H. ; 24½ in. W. (Plate XI.)

She is represented in an oval painted frame, full-face in half length. She wears a white dress and a white scarf of fine tulle flecked with gold.

32. GAINSBOROUGH (Thomas), R.A. 1727-1788.*A Landscape with Cattle.*

Canvas. 50¼ in. H. ; 39 in. W. (Plate XII.)

A composition of eight cows and two peasants. Three of the cows are standing, and five lying down. The two peasants stand to the extreme left of the picture. A dog is seated by them. On the other side of the picture behind the cows are some trees.

This picture was formerly in the Thoyts' collection.

33. SLAUGHTER (S.) Died 1765.*A Lady and Child.*

Canvas. 51 in. H. ; 41 in. W.

The lady in a low-cut white satin dress, with roses at her breast, holds on her knee her small daughter, who is also dressed in white, and who holds her mother's left hand. Both mother and daughter wear small white caps.

34. CONSTABLE (John), R.A. 1776-1837.*Portrait of a Child with a Dog.*

Canvas. 29 in. H. ; 37¼ in. W.

The child is represented in full-face, seated, at the base of a tree. She wears a white dress and a straw bonnet. She holds the blue strings of the bonnet with her left hand. In front of her is seated her dog. On her right is a landscape with a large white building in the distance.

35. WILKIE (Sir David), R.A. 1785-1841.*Portrait of a Lady in White.*

Panel. 14 in. H. ; 10¾ in. W.

This sketch of a lady dressed in white is supposed to represent the artist's sister.

35a. STUBBS (George), A.R.A. 1724-1806.*Sportsmen at Rest.*

Canvas. 24½ in. H. ; 32½ in. W.

A sportsman in a long red coat is standing, putting a rain-rod into his gun. On his right are two spaniels. On his left is seated another older sportsman, dressed in grey, who holds his gun with his left hand, and has his hat in his right hand. To the right is a water-mill and trees. In the background is a lake. Above is an evening sky.

ROOM XIX.

FRENCH, FLEMISH and DUTCH SCHOOLS.

36. VALLAIN (Nanine). Exhibited from 1787 to 1810.*Portrait of Letitia Bonaparte.*

Canvas. 34 in. H.; 27 in. W.

"Madame Mère," the mother of the Emperor Napoleon. A three-quarter length figure, standing turned to the left, full face. She wears a black velvet dress with low-cut bodice trimmed with lace. Her hair is dressed high over a comb, and she has long pearl earrings. A cornelian heart on a chain rests on her chest. Her arms are crossed before her; and in her hand she holds a feather fan. In the background is a window with a red curtain draped across it.

Presented by Sir Hugh Lane in 1914.

37. GELLEE (Claude, called Claude Lorrain). 1600-1682.*Juno confiding Io to the care of Argus.*

Canvas. 23½ in. H.; 29½ in. W.

In front of a cluster of trees on the left is the goddess standing by the side of a white cow (Io) addressing Argus, who receives her injunctions on his knees, holding a staff in one hand and placing the other on his breast. Several cows and goats are feeding near them. On the right of the scene is a river flowing to the foreground, crossed by a rustic bridge, with a road leading to a small town at the foot of distant hills. Signed and dated 1660.

Painted in 1660 for M. Battenon. Engraved in "*The Choiseul Gallery*." Described in Smith's "*Catalogue Raisonné*," vol. iii., p. 273, when in the collection of Charles Hanbury Tracy.

38. JAMESONE (George), ascribed to. 1586-1644.*Portrait of Lady Alexander.*

Canvas. 2 ft. 5½ in. H.; 2 ft. 1 in W.

She is represented in a painted oval frame, in half-length turned slightly to the left. She wears a black silk gown, over an embroidered under bodice. A jewelled ornament hangs by a black ribbon from her neck.

George Jamesone, who was born at Aberdeen in 1586, was a pupil of Rubens. He was one of the earliest of British painters.

Presented by Sir Hugh Lane in 1902.

39. DESPORTES (Alexander François). 1661-1743.*Group of Dead Game.*

Canvas. 36 in H. ; $28\frac{3}{4}$ in. W.

A mallard, partridge and hare. Beneath on a table is a variety of fruit.

Signed and dated 1707.

Presented by Sir Hugh Lane in 1914.

40. CHARDIN (Jean Baptiste Simon). 1699-1779.*The Young Governess.*

Canvas. $24\frac{1}{2}$ in. H. ; $28\frac{3}{4}$ in. W.

A child seen in full-face is seated at a school desk with a flat top. The young governess, who wears a white dress, with a short blue silk jacket, and a white cap trimmed with red and yellow ribbon, with a large hat, points out a word in a book which is on the desk.

Engraved by Lépicié, 1740.

41. CHARDIN (Jean Baptiste Simon). 1699-1779.*Still Life.*

Canvas. 31 in. H. ; $24\frac{1}{2}$ in. W. (Plate XIII.)

Two rabbits, their feet tied with a blue cord, a pigeon, a game bag, and a powder flask, tied in a pyramid-shaped heap, lie on a stone slab. From a tree hang down two sprays of honeysuckle.

The picture is signed "Chardin . . . 16 . . ."

42. POUSSIN (Nicholas). 1594-1665.*The Youthful Romulus.*

Canvas. 64 in. H. ; 55 in. W.

In the foreground is the youthful Romulus, riding a goat. A woman holds him on. To the right of the goat is a shepherd seated on the ground piping to a woman. A dog is by his side, and his sheep are near at hand. Behind the figures are high classical buildings.

This picture was probably painted soon after the master's arrival in Rome in 1624. An early work, it reveals that enthusiasm for classical antiquity which is so abundantly manifested in his drawings of this time.

43. POUSSIN (Nicholas). 1594-1665.*Bacchante and Satyr.*

Canvas. $28\frac{3}{4}$ in. H. ; $23\frac{1}{4}$ in. W.

The Bacchante[†] is sitting almost in profile. She is entirely nude and holds a glass bowl on her right knee. To her left, a kneeling satyr drinks out of a bronze jug. A naked boy helps to tilt up the jug. Behind are trees.

44. POUSSIN (Nicholas). 1594-1665.*Pluto and Proserpine.*Canvas 23 in. H. ; $29\frac{1}{2}$ in. W.

The two Gods are seen in a chariot in the sky. The chariot is drawn by two horses. Beneath the horses are two cherubs. Standing below, in a river, with her back to the spectator, is a fair-haired female figure. A sketch for the painting in the Barberini Palace.

From the collection of Frank Brangwyn, Esq., A.R.A.

45. DESPORTES (Alexander François). 1661-1743.*Group of Dead Game.*Canvas. 36 in. H. ; $28\frac{3}{4}$ in. W.

A hare, curlew, teal and jay are represented hanging from a peg. In the right hand corner is the head of a dog sniffing at the game.

Signed and dated 1707.

Presented by Sir Hugh Lane in 1914.

46. SCHOOL OF WATTEAU.*A Musical Party.* $15\frac{3}{4}$ in. H. ; $12\frac{1}{2}$ in. W.

A composition of six figures in a garden, four men and two women. One woman seated and dressed in white satin holds a guitar. A man dressed in rose satin kneels to her right. Below him is a spaniel and a bunch of grapes. Behind these figures is a clown dressed in white, and three other figures. A garden vase and a rosebush are behind the lady in white.

47. HOREMANS (Jan). 1682-1759.*Interior of a Kitchen.*Canvas. 11 in. H. ; $9\frac{1}{4}$ in. W.

A group is represented seated and standing before a fire. A dog has seized a cake from a plate held by a child.

Signed.

Presented by Sir Hugh Lane in 1907.

48. POUSSIN (Nicholas). 1594-1665.*The Marriage of Thetis and Peleus.*

Canvas. 38 in. H. ; 53 in. W.

Also called "Polyphemus," surrounded by Galatea and Nymphs. Thetis, the daughter of Nereus, was sought in marriage by Zeus and Neptune, but she bestowed her hand upon Peleus, a mortal. Her marriage was attended by the gods and her sister Nereids. She became the mother of Achilles.

This picture, like many of the later works of this great master, has suffered considerably owing to the fact that it is painted on a red ground.

From the collection of Earl Spencer, 1856, and Sir John Leslie, Bart.

49. LANCRET (N.) 1690-1743.*Mischief.*Canvas. 14 in. H.; $11\frac{1}{2}$ in. W.

A young girl with flowers in her hair, wearing a red bodice with white sleeves and a grey skirt with a blue ribbon, is seated, her eyes half closed, with an open book on her lap. A boy, with a mischievous expression, who kneels beside her, is blowing smoke in her face from a lighted cigar-shaped roll of paper.

50. HOREMANS (Jan). 1682-1759.*Interior.*Canvas. $15\frac{1}{2}$ in. H.; $11\frac{3}{4}$ in. W.

Two men and two women are seated at a table, on which is a tankard and a plate.

The picture bears the forged signature of "J. Chardin."

Presented by Sir Hugh Lane in 1907.

51. GREUZE (J. B.) 1725-1805.*The Broken Doll.*Canvas. 17 in. H.; $14\frac{1}{2}$ in. W.

A child is seen in half-figure, per head, turned slightly to the right, leaning against a ledge. Her dress is brown, with a white under-garment. She wears a white cap with a blue ribbon and white strings. She holds in her two hands a broken doll.

52. SCHOOL OF THE MASTER OF THE HOLZHAUSEN PORTRAITS.*Portrait of a Man.*

Panel. 19 in. H.; 14 in. W.

The young man is represented almost in full face. He has short hair and wears a broad-brimmed hat. Over his red dress he has a black cloak with a fur tippet. He has a white shirt and a gold chain, as well as a jewel—a golden sweet-pea pod—with peas of pearl suspended by a black chain.

See *Catalogue, Exhibition of Early German Art, Burlington Fine Arts Club*, 1906; also F. von Marquard, "*Das Bildnis des Hans von Schönitz und der Maler Melchior Feselen*," Bruckmann, Munich, 1896; also *Repertorium*, xix., 1896, p. 470.

53. WITTE (Emanuel de). 1607-1692.*Interior of Antwerp Cathedral.*Canvas. $49\frac{1}{2}$ in. H.; 52 in. W.

In the foreground to the right of the picture an old man is seated at the base of a pillar. He converses with a man standing with his back to the spectator. In the centre of the picture, in the foreground, stands a dog. On the right of the picture are a woman and a boy both seated. Another dog is seated near them.

Signed, "E. de Witte, 1669."

on 12 inch of album 5 right

54. CUYP (J. G.) 1575—after 1649.*The Violinist.*

Panel. $19\frac{1}{2}$ in. H. ; $16\frac{1}{4}$ in. W.

The man is represented seated. He is dressed in a black suit and yellow stockings. In his hands he holds a violin. To the right is a table covered with a cloth with a red ground. On the table are some books and the man's cloak. On a map on the wall is the artist's signature, and the date 1645. A late work of the master

From Sir Algernon Coote's collection.

55. HORSTOK (J.P.) 1745-1825.*Portrait of a Man.*

Canvas. 19 in. H. ; 15 in. W.

A small, full-length figure is represented seated by a table and holding a pen and book. On the floor at his feet are various objects—a small plough, hanks of wool, or yarn, and crucibles. It is probably a portrait of some writer upon agriculture and the arts.

Presented by Sir Hugh Lane in 1913.

56. GOYEN (Jan Van). 1596-1666.*A View of Rhein-on-the-Ems.*

Panel. $25\frac{1}{2}$ in. H. ; 37 in. W.

The town, with its towers and spires, is seen on the far side of a river. In the foreground, on the higher bank, silhouetted against the sunlit stream are six cows, three men and a woman. A barge, with a load and four people on it approaches the shore. There are several boats and barges near a bend in the stream.

57. REMBRANDT VAN RIJN. 1606-1669.*Portrait of a Young Woman.*

Canvas. $28\frac{1}{2}$ in. H. ; $24\frac{1}{2}$ in. W. (Plate XIV.)

She is represented in three-quarter figure, almost full-face. She wears a full black watered silk gown, a large white pleated collar, white cuffs and pearl earrings. In her left hand she carries a pair of leather gloves embroidered with gold. On the ring finger is a diamond rosette ring. There is a dark background with a drapery to the right at top. Painted about 1633.

Exhibited at Manchester, 1857, Leeds, 1868, at the Grosvenor Gallery 1913.

In the collections of Count Pourtalès, Charles T. Maud, Prince Demidoff, Isaac Péreire, Sir Hugh P. Lane, and Max Michaelis,

58. DYCK (Sir Anthony Van). 1599-1641.*A Boy Standing on a Terrace.*Canvas. $73\frac{1}{2}$ in. H. ; $48\frac{1}{2}$ in. W.

A boy with fair hair, dressed in red dress, trimmed with black braid, stands facing the spectator, his left hand on his waist. A dog jumps behind him. In the background is a balustrade and two fluted columns, from one of which hangs a blue curtain. Beyond the balustrade is a landscape.

59. BOL (Ferdinand). 1611-1681.*Portrait of a Lady.*Canvas. 38 in. H. ; $28\frac{3}{4}$ in. W. (Plate XV.)

She is represented in three-quarter figure, seated, and turned slightly to the right. She wears a black dress, with a large white ruff, and white cuffs. This picture is signed and dated 1644.

From the Holland collection.

60. BEERSTRAATEN (Jan). 1622-1687.*A Winter Scene.*Panel. $29\frac{1}{2}$ in. H. ; 41 in. W.

A town gate, with drawbridge over a frozen moat. On the ice are numerous figures skating.

Presented by Sir Hugh Lane in 1914.

61. SNYDERS (F.) 1579-1657.*A Breakfast.*

Canvas. 36 in. H. ; 61 in. W.

The centre is a large bowl, filled with fruit. In front of it is a squirrel nibbling at a bunch of grapes. On the left is a gold or silver-gilt vase, some pewter vases, knives, forks, spoons, and a bowl of roses. On the right is a lobster on a plate, and some fruits, above which is a small ape with outstretched paw.

62. EARLY FLEMISH SCHOOL.*The Adoration of the Magi.*Panel. $36\frac{1}{2}$ in. H. ; $36\frac{3}{8}$ in. W.

The Virgin, who wears a blue cloak and a blue dress, is seated in the centre of the picture, with the Child on her knee, supported by her hands. The child is entirely naked. A bearded king kneels to kiss the child's foot, and to offer his gift. Behind the Virgin is St. Joseph. A dark-skinned king with three attendants approaches on the Virgin's right hand. A king with black beard and an oriental head-dress, whose train is borne by an attendant, bears towards her a large golden vase. Behind the Virgin is a broken wall and a gate, near which are two small figures. In the background a cavalcade is making its way towards the Virgin and Child.

APPENDIX.

THE WILL OF THE LATE SIR HUGH LANE.

THIS IS THE LAST WILL AND TESTAMENT of me, *HUGH PERCY LANE* Knt., of Lindsey House, 100 Cheyne Walk, Chelsea, in the County of Middlesex, *I HEREBY REVOKE* all Wills heretofore made by me. *I APPOINT* Mr. J. J. MAEGHER of W. Deacon & Co. Bank & Mr. GRANT RICHARDS of 7 Carlton Street to be *EXECUTORS* of this my Will, *AND I DIRECT* that all my just debts and funeral and testamentary expenses shall be paid as soon as conveniently may be after my decease. *I GIVE AND BEQUEATH* unto my Executor Mr. J. J. Maegher two hundred and fifty pounds (£250), to Mr. Grant Richards two hundred pounds (£200), to my brother Harold Lane two thousand pounds (£2,000) and the D'Albiac ring, both to revert to his child or children to my brother Ambrose Lane one thousand pounds (£1,000), to Mrs. Eustace Lane fifty pounds (£50), to my sister Ruth Shine two thousand pounds (£2,000) for life use, to revert to estate if she does not remarry. If either of my brothers or sister predecease me without leaving children, the sums mentioned shall revert to my estate. *I FURTHER BEQUEATH* £100 (one hundred pounds) to my godson Richard Gregory, a string of pearls to my Aunt Augusta Gregory, one of the lesser valuable strings of pearls to my Shawe-Taylor god-daughter, one hundred pounds (£100) and a piece of jewellery to Mrs. Ella Fry, twenty pounds to John Popham, barrister, ten pounds to my old friend Mr. John Caroline, £20 to Mr. Alec Martin of Christie's, hoping he will advise my Executors as to the sorting of my pictures, ten pounds to Mr. Alabaster, and I annul a small debt owed me by him, one hundred pounds and a piece of jewellery to Miss Ida Cunynghame, a piece of jewellery to my sister in law Dolly Lane, one hundred pounds and a piece of jewelry to Miss Celia Harrison, a piece of Old China or a picture to Anne Countess of Drogheda, a decorative picture to Mrs. Norman Grosvenor, my best large pear shaped pearl to little Mary Grenfell daughter of Mr. Arthur Grenfell, which I hope her mother will sometimes wear, a piece of bronze or china to Mr. Wilson Steer, a piece of jewellery or a picture to Lady Clare Annesley, a keepsake to Mr. Richard Orpen, and some memento to Mrs. Michell Redruth, a piece of jewellery to Miss Fanny Rose, fifty pounds to my old friend Rev. Bicknell Collin to buy a horse, a piece of jewellery to Mrs. Collin, and twenty pounds each to Mollie and Marjorie Collin. I desire that all these bequests shall be given free of legacy duty, and if any legatee predecease me the bequest mentioned shall revert to my residuary estate. *I ALSO BEQUEATH* one hundred pounds each to Mr. Robert Ross and Mr. J. M. Solomon. All family pictures, silver and furniture etc. I bequeath to my brother Harold's eldest son; if he has no son to my brother Ambrose's eldest son, and failing him to my sister Ruth's eldest son. The family diamond cross, carbuncle brooch, etc. to my sister Ruth for her life, and after to Harold's eldest son, and so on

as in the case of family pictures etc. My sister Ruth is to have her choice of a piece of jewellery, the best of the remainder to be valued and sold at Christie's, the proceeds to go into my residuary estate, the smaller articles of jewellery to be given as keepsakes to friends already mentioned by me, at the discretion of my sister Ruth. An attempt is to be made to sell this house and contents, minus family things, and valuable pictures, for twenty thousand pounds (£20,000) if this cannot be done after a reasonable time they shall be sold at Christie's I bequeath my Sargent portrait to the Dublin National Gallery I bequeath my Sargent portrait, the modern pictures now being shown in Belfast, and any modern pictures of merit (John Drawings etc.) that I possess to the Dublin Gallery of Modern Art, other than the group of pictures lent by me to the London National Gallery, which I bequeath to found a collection of Modern Continental Art in London

I BEQUEATH the remainder of my property to the National Gallery of Ireland (instead of to the Dublin Modern Art Gallery which I considered so important for the founding of an Irish School of painting) to be invested and the income to be spent on buying pictures of deceased painters of established merit. I hope that this alteration from the Modern Gallery to the National Gallery will be remembered by the Dublin Municipality and others as an example of its want of public spirit in the year 1913, and for the folly of such bodies assuming to decide on questions of Art instead of relying on expert opinion.

IN WITNESS whereof I have hereunto set my hand this 11th day of October, One thousand nine hundred and thirteen.

Testator's signature :

HUGH PERCY LANE.

SIGNED AND DECLARED
by the above named Testator as
and for his last Will in the presence
of us present at the same time, who
at his request and in his presence
and in the presence of each other
have hereunto affixed our names
as witnesses

Witnesses.

Name : FRANK LOFTUS,
Address : 100 Cheyne Walk,
Occupation : Butler.
Name : CICELY LOFTUS,
Address : 100 Cheyne Walk.
Occupation : Housekeeper.





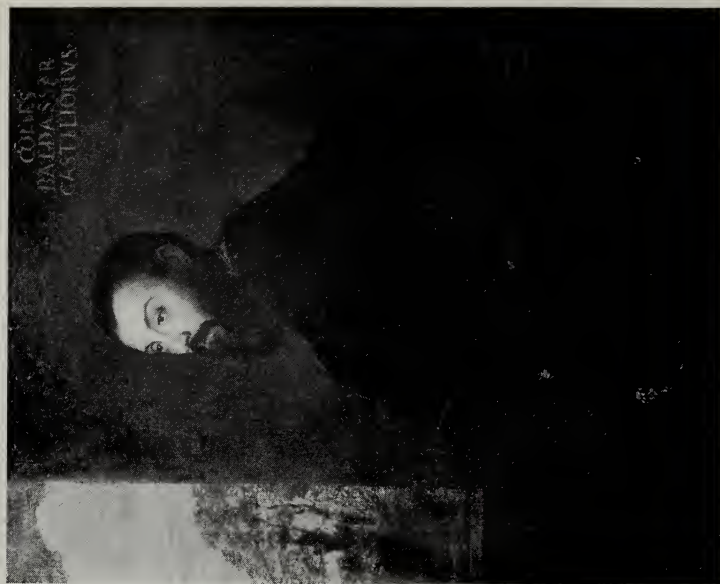
PARIS BORDONE,
St. George and the Dragon.

Plate II.



BERNARDO STROZZI,
Portrait of a Gentleman.

Plate III.



TITIAN,
Baldassare Castiglione.

Plate IV.



SEBASTIANO DEL PIOMBO.
Portrait of Cardinal Antonio Ciochi del Monte Sansovino.

Plate V.



F. GOYA,
A Spanish Woman.

Plate VI.



G. CHINNERY, R.H.A.
Portrait of a Mandarin.

Plate VII.



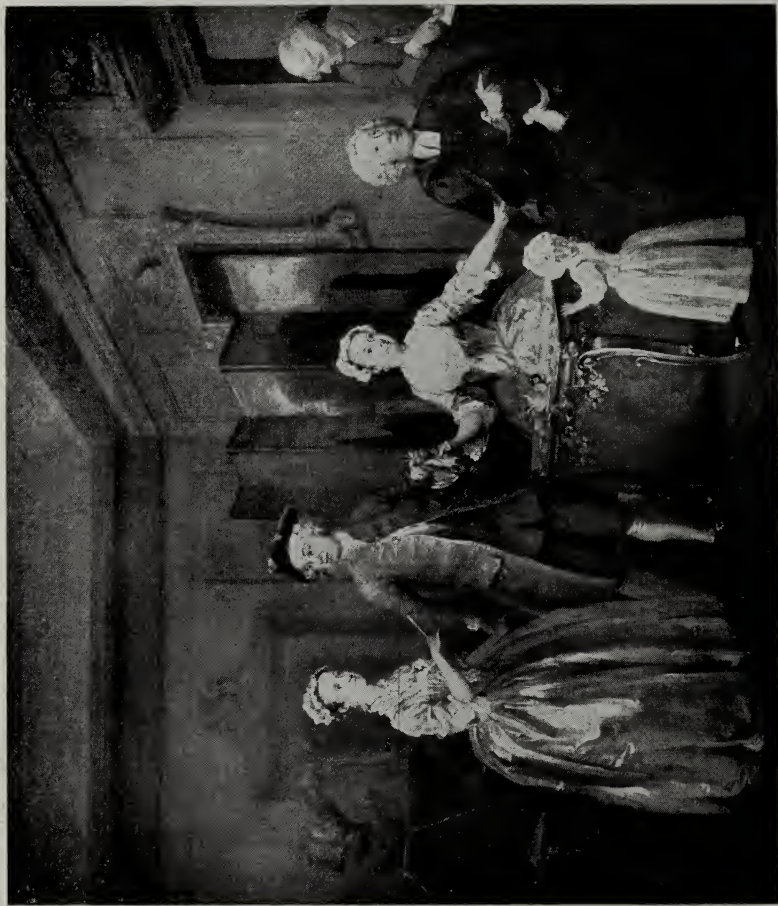
G. ROMNEY.
Portrait of a Lady.

Plate VIII.



W. HOGARTH.

The Mackinnon Family.



W. HOGARTH,
The Western Family.

Plate X.



T. GAINSBOROUGH.
Portrait of Mrs. King.

Plate XI.



T. GAINSBOROUGH.
Mrs. Horton, afterwards Duchess of Cumberland.

Plate XII.



T. GAINSBOROUGH, R.A.
A Landscape with Cattle.

Plate XIII.



J. B. S. CHARDIN.
Still Life.

Plate XIV.



REMBRANDT VAN RIJN.
Portrait of a Young Woman.

Plate XV



F. BOL.
A Portrait.



